

# The CARMELITE

"Tolerant, But Not Supine"

VOL. I. No. 3

CARMEL-BY-THE-SEA, CALIFORNIA, WEDNESDAY, FEBRUARY 29, 1928

Five Cents

## Lessees of Golden Bough State Aims

A Statement

By Dene Denny and Hazel Watrous

The recent articles in the Carmel and Monterey press regarding amateur drama in Carmel force us as lessees of The Theatre of The Golden Bough to declare that certain statements contained in these articles are misleading and erroneous. One such statement is in the first paragraph of the Pine Cone of February 24, reading, "The Carmel Club of Arts and Crafts . . . will take on in an active way the support, financial and otherwise, of the amateur drama here." Whatever taking on the "support" of the amateur drama here "financial and otherwise" may mean, we, as Theatre lessees, feel forced to say that it has nothing whatever to do with The Theatre of The Golden Bough. Up to date of writing, no one representing the Arts and Crafts Club has called upon or conferred with us, the Theatre management. No plan or outline of "support financial and otherwise" has been presented to us by the Arts and Crafts.

Under the lease which we as lessees of the Theatre hold with Edward Kuster, owner, is the item that by June 1, 1928, the option which we hold on the management for the second year, must be taken up or released. Whether or not we shall enter upon the second year depends entirely upon the support given to the Theatre productions, to our present policy, and the possibilities of the future. Obviously, before June 1, 1928, no bookings can be made for the coming season.

To those who speak so easily of "the successful continuation of the amateur drama," we should like to say that we look upon The Theatre of The Golden Bough as a trust. We consider it as one of the few theatres in the world where there is an actual opportunity to bring together all the arts. Such a theatre is too fine and rare a thing to be commercialized by the zeal of small-town organization. We reverence the vision and generosity that inspired Edward Kuster to give The Theatre of The Golden Bough to the town of Carmel. For though he virtually offered it to Carmel and she rejected it, yet, in rearing it here on Ocean Avenue, and keeping it free from organized control, he has given it to all of us who go therein, and who delight in its quiet dignity. We respect the high standard of Mr.

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"HONEYMOON COTTAGE" AT CARMEL HIGHLANDS"

From a Photograph by L. S. Slevin

A charming retreat on the grounds of Highlands Inn, from whence all views are among the most delectable afforded by nature.

The scene is described by the author of "Carmel—its Poets and Peasants," who says of this neighborhood: "Point Lobos, grim, beautiful, is on one hand. On our left, sun-bathed yet unscorched as oft less fortunate hills of Other California, we mark a twain of bosoms, emerald-green, luscious, thrust upward against a smiling sky. On our right marches the sea. We pursue a road which winds on ahead, a ribbon of gray which loops the flanks of sward and timbered height. There is the music of birds; everywhere is bloom and fragrance.

"And suddenly we round a turn and come upon a view imperial yet friendly. A castle of stone clings to a cliffside—a castle which might have been lifted bodily from Killarney's shores. There is a riot of color—on sea, ashore—roses at one elbow, foam at the other.

"Below us, horses of the sea race shoreward—strange horses of jade and violet, with manes of silvery spume, leaping barrier of reef and snag to paw and rear back at an iron and granite coast.

"On shore, seated in the grandstand of God, countless millions of poppy and lupine watch the riderless horses and nod their gold and blue heads.

"Mere words fail one—at Carmel Highlands."

## FREDERICK WARDE PLEASES PINE INNERS

Frederick Warde was born in 1847. On Monday evening, without book, at Pine Inn, he gave a reading of Macbeth. The mere remembering of lines sufficient to fill an hour and three-quarters in unbroken sequence is a remarkable feat for a man of his age. When to this feat of memory is added personal charm, the expressive face of a thorough actor, the richness of a trained and beautiful voice—so essential to the right delivery of the great poetry of Shakespeare—then it may be easily understood why audiences still throng to hear the eminent tragedian whose day of active work upon the buskined stage is done.

A good-sized and very attentive group turned out to listen to Macbeth. Mr. Warde was introduced by Mayor Jordan in his dual capacity of host and impresario. Opening with a brief description of the time and location of Shakespeare's sublime tragedy, he sketched incisively the characters of Macbeth and his great-hearted but cruel lady, and then plunged into the vital drama that opens with the swift scene on the heath where the three gaunt witches give the key-note of the story to be enacted. From one great scene to another he swept, his eighty-year old voice showing no strain, obedient to his will in every passage, soft where softness was required, deep and strong where passion of the tragedy broke forth.

A grand old man, and an honor to his profession.

DON'T MISS THE DEBATE AND MEETING AT THE THEATRE OF THE GOLDEN BOUGH TOMORROW EVENING AT 8:00 P.M.

## New Library Soon to Open Doors

By Grace Roberta Wasson

As the last librarian in order of succession, I have been asked to write something librariesque, but has there not already been too much said and written on this vital subject? The only possible thing that remains to be said which will be of interest to Carmel is when will the new institution be ready to operate?

That is an antiphon that no voice can utter, with any degree of exactness. However, everything is being done to rush the final details and make the library available to the public; that public whose patience has been strained, yet has endured valiantly. Without doubt, this period of "watchful waiting" is about at an end, and within a very short time (a matter of days only) the library doors will be opened and the books available for circulation.

So much for the new. As for the old; it might not go amiss here to offer a word at what some are inclined to lament as its obit.

Time and again the regret has been expressed that the old library should have reached the pass where it was forced to step aside to make way for a successor: that its simple, homelike, hospitable atmosphere should henceforth remain only a memory; that one more venerated relic of infant Carmel has been laid to rest. . . . Requiescat in pace! But is there not a more cheerful aspect of the situation?

Our little community library has ever been a potent factor in the life of our village. All who availed themselves of its facilities loved and appreciated it. Likewise we honored the vision which conceived it and the generosity which brought it into being. This initial attempt at a library has been unusually successful for a town of this size, an institution worthy of respect. All glory, laud and honor to its supporters! But a library which is not a civic institution—that is, not supported by taxation, but depends for its sustenance upon voluntary donations, subscriptions and collections, is necessarily hampered and its value and utility curtailed. This was the position Carmel's first library occupied.

For the past three or four years it had struggled valiantly for existence. The greater wonder is, that it could endure so long. But it was impossible to keep abreast of the times, under the old *modus operandi*. There were not sufficient funds to

(Continued on page two)



## LESSEES OF GOLDEN BOUGH STATE AIMS

(Continued from page one)

Kuster's productions, and are completely in accord with his use of the Theatre. We undertook our present management with the purpose of building up to the finest in drama, always working toward the experimental, contemporary, modern idea. We looked to use the Theatre as a laboratory, where all creative local talent might find expression, and the best of the State's Little Theatre Groups an audience.

As lessees of the Theatre, together with Edward Kuster, owner, we invite the friends of Drama to attend a meeting in the Theatre on Thursday evening next, March 1.

## DRAMA VS DOLLARS

By a Quiet Observer

With absolutely no disparagement of the early, delightful efforts in Carmel we yet wonder how many of us are distinguishing between theatricals and drama, for with the development that has taken place here such a distinguishing process is necessary. It is nobody's fault that the town has grown, that its growth puts it in touch with bigger aspects than formerly, and that as a result many phases of our living, both practical and artistic, have been keeping pace with the growth.

Fully mindful of the history of theatre activities here, and the development from the parlor to the club and on to the Forest Theater we do not see why there should not be much greater unfoldment looked forward to and greeted heartily. Contributing toward this progression in matters pertaining to the theatre there is no doubt but that the present management has the most forward outlook in our midst for today. There is nothing exclusive about this; we are all in on it. The outlook belongs to every one of us who cares to move forward, and the big achievement in Carmel, to every one who is generous enough to co-operate in the theatre aims. No one is to blame for having a vision, but he is to blame if he compromises that vision for anyone or for any dollars. The minute such a compromise takes place the vision is narrowed to prospects of returns for one's self and away from the impersonal appreciation of drama as drama that alone stimulates the work of a true artist; and it is the true artist who forgets all about playing safe where an ideal is involved. Of course ideals are not universally possessed—worse luck!

And so it comes about that Carmel seems to be in the midst of a very amusing situation; making frantic efforts to do something that, if it had been awake, it would have known was done months ago. So far as we hear there is a rather busy endeavor under way anent a desire to "save the drama for Carmel." Now it so happens that the drama was saved for Carmel on the day that the Misses Denny and Watrous signed the lease for the Theatre of the Golden Bough. At that time we could not discover any club, society, group of players, producers, or just



## A CARMEL TEA ROOM

Sketched by Rose Campbell

Designed and built by Hugh Comstock

## OVERTONES

By William Alexander Percy

I heard a bird at break of day  
Sing from the autumn trees  
A song so mythical and calm,  
So full of certainties,  
No man, I think, could listen long  
Except upon his knees.  
Yet this was but a simple bird,  
Alone, among dead trees.

plain citizens, who were clamouring for the risk of this lease for the purpose of saving the drama for Carmel, or any such who were trying to find a way to establish themselves behind an anticipated deficit of three hundred dollars a month. We do happen to know that Denny and Watrous had the courage of their convictions, and unaided by so much as a "Go ahead, we will lend a hand," they waded in and saved the drama for Carmel. Because of their earlier contacts they were approached by, and were able to approach, some big activities.

Suddenly arose in our midst various drama endeavors that seemed to look right over the heads of the theatre lessees, over Mr. Kuster's productions, over the presence of several Carmel producers, and went to shouting on one key. Any key is good for shouting if you do not have to lay down dollars as an aftermath, and so it was that at the passing of the hat some of the shouting and the tumult ceased.

Going back to theatricals and drama—if our understanding is correct—high rentals, costly transportation and various other economic changes intensify demand for big box office receipts; this in turn brought forth the so called "good show." Briefly no one can call the "good show" drama. Yet along with this demand for mere entertainment there was developing in our country

a group of playwrights and a theatre tradition which as a new country we had not had.

Let us digress for a moment to recall that at the time the theatre began in this country, the stage in Europe was at its lowest ebb, common, repellent. No wonder then that this, which was our forefather's acquaintance with the theatre should have been so vigorously condemned by them in an effort to keep it out of America. Also no wonder that a tradition of the theatre is only now beginning to be established. We may rejoice that in its establishment there must inevitably be felt the influence of the thoughtful, devoted, deeply significant work of the playwrights of the present day.

Since the "public" likes the "good show" the big theatre could not handle profitably that which appeals to the discriminating; this might have meant the loss of such plays but along comes the Little Theatre not stimulated by financial returns—far from it—but by a demand for the expression of beauty. This may take the form of comedy and yet be beautiful.

It is not dollars that can even support the drama. Dollars stand back of the "good show"—yes, brought it into being. Only keen appreciation of the work of modern production can save the drama for Carmel or any other place.

Where do we stand?

## NEW LIBRARY SOON TO OPEN

(Continued from page one)

pay operating expenses and yet quell the cry for the latest fiction. And when it came to supplying the reference demands of high school students . . . it was rather a case of Mother Hubbard.

Every true Carmelite loves old Carmel and all of its various institutions and activities. But 1928 has brought inevitable changes. Why should the disposition to welcome the inevitable (which simply means unfoldment and enlarged opportunities) be looked upon as lack of appreciation of what has gone before? To resist change is to court stagnation. Can we hope to maintain Carmel's reputation as an intellectual center when we persist in looking with tear-dimmed eyes, at the efforts and activities of yesteryear? The old Carmel library has simply undergone a natural evolutionary process. The library idea is not dead, it is simply expressed to us in different form. Let's cancel the order for a wreath of immortelles and substitute a wreath of smiles.

Carmel's library is housed today in more commodious and attractive quarters, and what with the very generous gift of books from the board of trustees of the old library, a larger and more varied collection from the County library, together with the purchase of new volumes of our own, Carmel can congratulate herself upon this fuller expression of a vitally necessary activity of the life of the town.

There will be found on the reading tables more magazines than it was possible for the old library to offer, and the present number will be added to as demand and expedience dictates. Our reference department will be greatly augmented, and every effort will be made to keep abreast of the demand for the latest popular fiction. We have an interested, sympathetic and wide awake board of trustees, and a librarian who is responsible, energetic, agreeable and competent. Our source of income is assured and a forward looking attitude is to be maintained. What more can the village ask?

## GARDEN AND PATIO

## SKETCHES TO ORDER

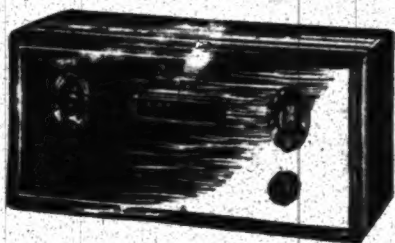
Now is the opportune time to have a sketch made of your garden or patio. Spring flowering, in all its delicate tones and shadows will bloom again in Holiday greetings which will delight and charm your nearby friends and distant loved ones.

For such purpose Rose Campbell has made sketches of many of the Peninsula's interesting homes: at the Highlands, in Carmel and at Hatton Fields. These sketches she will be pleased to show anyone interested.

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**JUST KIDDING**

*The Semi-Serious Musings of "S. A. R."*

**M**UST it be confessed that we were inveigled into this newspaper business for reasons we wot not of? It must. Our partner was in the art line once upon a time, and the beefsteaks weren't coming in very fast. We feel that he won't like this publicity, but as he's down in Los Angeles doing some murals for real money we'll leave him off the mailing list this week. He was getting poorer and poorer, selling his work below cost to local papers and sardine barons. The more he sold, the deeper he got in the hole. If he hadn't worn knickerbockers his pants would have been fringed at heel.

**P**ERSONALLY we were in much the same fix. Bill Machado had been rude about demanding payment for two cubic yards of adobe grass-discourager, and wouldn't take it back. The Bride was always getting out of cold cream and we were having cruel words from the telephone and electric light octopi. Slowly but surely we had been catching up with the back bills, while getting out another edition of "Carmel Poets and Peasants" and patching the leaks and "batting" the cracks in our "cost plus five per cent" home. Before building we had been told by the builder that he wrote "himself" into his structures. After building we told him he had spoken truly. Now we speak not at all.

**B**UT to get back to our mutton," as Ammonia Jack would say. To our partner we made it plain that we had joined the ranks of the "Aloofers," those who had withdrawn from village life and knew only the postoffice and grocer. Our horizon was not limited—as so many are—on the one side by Cypress Point and on the other by Point Lobos. Our fiction factory was complete, our typewriter oiled. We felt a craving to manufacture words, to be transmuted into gold, that we could pay our debts and have enough left to slop around the world for a year or so before returning to "The Anchorage."

**T**HE BRIDE had never thrust her dainty nose into the Blue Grotto or a beaker of Beaujolais. She had never barouched on the Prado or limousined on the Bois. The boom of Big Ben, the lapping of Killarney's wind-kissed waters, the whirr of grouse on Scottish moor, the roar of fifteen thousand Madrilenos and Madrilenas at a Belmonte corrida, the night-wind rustling among the beeches of Sardinian upland, had, none of them, sounded in her shell-like ears.

**I**T WON'T be long," we told her, "and meanwhile Tom Bickle can describe Big Ben for you, and Frank Sheridan will tell you all about Killarney. We'll ride over to the Presidio and hear the sabers rattle and make believe it's the Life Guards trooping into Whitehall. And on our way back to Carmel we'll stop in New Monterey and hold our noses and look across the waters and make believe we're in Cannes."

**E**NTER our partner, the tempter. Enter other folks, who raved of muzzles and would-be Mussolinis of local affairs. Of them we will deal anon.

**A Little Bundle of Books**

"November Night," by the author of Miss Tiverton Goes Out. One suspects that a woman has written it, otherwise there are no clues. Whoever she may be, she undertakes the art of writing and has a mind so sensitive that she has conceived without flaw a subtle and delicate story.



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George Washington: Colonial Traveller. Edited by John C. Fitzpatrick who has had access to hitherto untouched material, thus making this book the most exhaustive record ever compiled. It follows Washington's whereabouts and doings from the time of his birth to June 15, 1775.



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# The CARMELITE

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STEPHEN REYNOLDS  
L. N. LEGENDRE

EDITOR  
BUSINESS MANAGER

## OUR POINT OF VIEW

### ADVENTURE AT EASE

There are Carmelites who feel the urge of adventure, and are satisfied with a picnic at Point Lobos. Others speed cityward and prowls on Grant Avenue or around the St. Francis in search of adventure. Still others make the "Grand Tour." The curse of routine is on us all, and from a standardized existence few indeed are our avenues of escape.

In many instances where flattened purse precludes an excursion "down to the Islands," or a visit to New York; or where physical inhibitions imprison the confirmed Carmelite in wheel-chair or cot, the gloom of life closes in heavily. It is in the interests of the latter that these thoughts find type.

Adventurers at heart! Every man-Jack and woman-Jill of us! And who, pray, will deny it? From puberty to the Grand Climacteric, each boy of fourteen to sixty-three would dig for buried treasure, fight pirates, sail the crimson seas of romance to the mystic horizon. Each girl, whether of dawning adolescence or with head silvered by three-score years of sorrow or gladness, has buried deep in her bosom her favorite knight of the enchanted forest, her crusader, her fairy and gnome friends of early girlhood.

So dust off those books and let us go adventuring while we may! Buy books, rent books; lend them where they will do the most good. Remember your thrills with Tom Sawyer and on Treasure Island. Conjure Captain Nemo, Lord Jim, the immortal Three Musketeers, to stand forth against the drabness of the day. Then march them to the house of some youth, who but for you would never have met them, would never have known the solace of their companionship, ready at hand, through the years.

### THE LAST WORD

True to its promise, the Carmelite has opened its columns and given unlimited space to the various folk with information and ideas on the drama. In the current issue we present the statement of the Misses Denny and Watrous, lessees of the Theatre of the Golden Bough. In the triangular problem involved each party has had its say, and that without word limit or editorial interference. The writer feels that the last word has yet to be heard on the subject, and that the "last word" will be spoken by the people who lay their money down in exchange for seats. It may be they have been underfed by reason of a diet inferior in calories or vitamins. Perhaps they are not as yet quite ready for costly caviar or imported truffles. It is suggested that inasmuch as experienced Broadway managers have for years been trying to find out what the public really wants, that our Carmel entertainment purveyors are not to be blamed for attempting to determine the same.

In the meantime, and pending a truce in this battle of Clam Broth vs Angel Cake, may the plebeian editor of the Carmelite ask that the caterers all get together and serve us a little Roast Beef?

"Arizona," for instance!

### STOP-PRESS NOTE

The Carmelite is asked to make public the following petition to be circulated soon.

TO THE HONORABLE BOARD OF COUNCILMEN OF THE CITY OF CARMEL-BY-THE-SEA

"We, the undersigned residents or property-holders of the City of Carmel-by-the-Sea, do hereby request and petition your honorable board to take immediate action to acquire by purchase or legal proceedings that portion of the Sand Dunes known as the "Pacific Glass Works Tract" and to add same to the Sand Dune property now a portion of the Park System of the City of Carmel-by-the-Sea."

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# STAGE AND SCREEN

## THE CARMEL PLAYERS CARRY ON

By Ariele Raczkiewicz

As William Lyon Phelps has well put it, "It seems to me unjust and cruel that a play which has cost its author years of hard labor, its presenter much thought and money, and its actors many rehearsals, should be judged by the critic in twenty minutes." I think so, too; but having seen George Ball and his players in full stride, hurdling as it were the obstacles of *Conflicting Dates*, *Rain*, *Last Minute Substitutions*, to triumphant finishes, I regret that this talented young man should have wasted six weeks in the preparation of such a borsch\* as "The Butter and Egg Man."

The play is essentially a "Broadway" offering kept alive by out-of-towners from Oshkosh and pickled sailors on leave from the Brooklyn Navy Yard. It might be a "scream" in New Monterey, a "wow" in Glendale, but it is not deserving of a Carmel stage in that it provokes mental activity not at all.

So thoroughly had the plot of the comedy been spread over the pages of the Monterey daily and its weekly Carmel supplement—also in our own *Carmelite*—that nothing remained on the opening night but to sit and laugh and feel foolish over the obviousness of it all, and to wonder why the producer of "Children of the Moon" and "Hedda Gabler" should give so much of his time for a froth unenduring like that—if it be not treason to mention—on the top of a stein of watered Pilsner.

I thought the comedy well cast. So "fat" were the lines, so "actor-proof," it would have been hard indeed to spoil. The actors had mostly only to "be themselves" and the laughs were theirs. Byington Ford was the outstanding figure, Stanton Babcock close on his heels. Ernest Schweninger may learn in time that in repression lies strength. Katherine Cooke got the loudest laughs. Visions in feminine pulchritude were the Misses Maxwell and Sterling. Space does not permit merited individual praise for the balance of the cast, but I must compliment most highly those persons responsible for the settings. They were, to my mind, teatro-scenic perfection worthy of a higher class offering.

\*EDITOR'S NOTE—"Borsch" is a thin soup made of cabbages and tintured with the red juice of the beet. It is a favorite dish in the native Russia of Miss Raczkiewicz.

# MUSICAL MENTION

## KATHRYN MEISLE, CONTRALTO, TO SING MARCH 3 AT THE THEATRE OF THE GOLDEN BOUGH

The third concert of The Carmel Music Society is announced for Saturday night, March 3, the artist to be Kathryn Meisle, one of the world's greatest contraltos. Miss Meisle is the leading contralto of the Chicago Civic Opera Company, and also of The San Francisco and Los Angeles Opera Companies. Her extraordinary success in San Francisco has endeared her to the Western public, and brought her back season after season to sing in San Francisco opera. Beauty and rare charm, combined with a velvety, deep, rich contralto used with consummate artistry made Kathryn Meisle a great artist. "Kathryn Meisle has one of the great contralto voices of the present," says the Chicago Herald Examiner, and the Boston American reads: "Especially lovely is the voice of Kathryn Meisle. There is also the deep, broad resonance that is essential to the contralto, and there was also to be observed the potentialities of a voice that is big in dramatic range."

Miss Meisle's Carmel program offers great variety, presenting some of the loved lieder of Schubert, an Aria, and songs of Rachmaninoff and Gretchaninoff. The program follows:

Lied No. 4 .....	Brahms
Liebesbotschaft .....	Schubert
An die Musik .....	Schubert
Lachen und Weinen .....	Schubert
Der Erlkonig .....	Schubert
As Fair Is She As Noonday Light .....	Rachmaninoff
Homeland Mine .....	Gretchaninoff
Snowflakes .....	Gretchaninoff
Floods of Spring .....	Rachmaninoff
Aria: Ah! Mons Fils, from "Le Prophete" .....	Meyerbeer
The Sea .....	MacDowell
The Night Wind .....	Farley
Habanera from "Carmen" .....	Bizet
The Cry of Rachel .....	Mary Turner Salter
Song o' The Lass .....	Samuel R. Gaines
Bold, Unbiddable Boy .....	Charles V. Stanford
Turn Ye To Me—Old Highland Melody from Songs of The North .....	
Les Filles de Cadiz .....	Clement Leo Delibes

Solon Alberti at the Piano.

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Sunday and Monday  
March 4th and 5th  
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## The CARMELITE Calendar

### MARCH

- 1 Woman's Club—Meeting of the Music Section, 3:00 p. m.
- 1 The Forum — Joint debate, Theatre of the Golden Bough, 8:00 p. m.
- 2 Woman's Club—Meeting of the Current Topics Section at 2:30 p. m.
- 3 Concert—Kathryn Meisle, Contralto, Theatre of The Golden Bough, 8:30 p. m.
- 4 Divine Service — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.
- 4 Baseball — Abalone League Games at Carmel Woods and The Point, 2:00 p. m.
- 5 Woman's Club—Club meeting at 2:30 p. m.
- 6 Woman's Club—Meeting of the Art Section at 2:30 p. m.
- 8 Woman's Club—Meeting of the Garden Section at 10:00 a. m.
- 11 Divine Service — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.
- 11 Baseball — Abalone League Games at Carmel Woods and The Point, 2:00 p. m.
- 14 Woman's Club—Meeting of the Book Section at 10:30 a. m.
- 15 Woman's Club—Meeting of the Music Section, 3:00 p. m.
- 16 Woman's Club—Meeting of the Current Topics Section, 2:30 p. m.
- 18 Divine Service — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.
- 18 Baseball — Abalone League Games at Carmel Woods and The Point, 2:00 p. m.
- 25 Divine Service — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.
- 29 Woman's Club—Meeting of the Music Section, 3:00 p. m.

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## WITH THE WOMEN

### GARDEN SECTION OF WOMAN'S CLUB MEET

The Garden Section of the Woman's Club met at the home of Mrs. Ford on Tuesday February 23 with the usual large attendance.

Miss Elinor Smith talked on the subject of Soils, so important to the gardener. She read a letter from the Department of Agriculture of the University of California, and added many suggestions of a practical nature. Miss Smith exhibited a number of local shrubs, among them the beautiful tassel tree.

The Committee on the Library Garden reported that it was beginning work at once. A committee was appointed to take charge of the planting of the grounds surrounding the little house on Dolores and 8th which is to be the new home of the Club.

The Garden Section will hold its next meeting at the home of Miss Wheldon, corner of San Carlos and 13th, on Thursday, March 8, at 10:00 A. M.

### LINCOLN STEFFENS AND WIFE IN JOINT DEBATE

Ella Winter will oppose her husband, Lincoln Steffens, in a debate before the Forum, next Thursday evening on the subject: "Will Democracy Yield to Dictatorship?"

This is a subject that Mr. Steffens has been debating with such men as Hans Kaltenborn, the Foreign Editor of the Brooklyn Eagle, in New York; Clarence Darow, in Chicago; and Rabbi Louis Newman, in San Francisco. Ella Winter heard all these debates and was not satisfied with them. Her complaint was that none of these defenders of liberalism really clinched; they boxed, they did not fight, and therefore perhaps, her husband did not state his thesis fully and clearly. She was explicit in her criticism. After each debate she would ask why Darow did not say this and that, and why did not Newman make such and such a point?

"Her arguments were searching," her husband claims, "and we might have had it out at home, but we never argue in private life. Neither of us believes much in reason. But the public, who do not use it, accept it to the extent that they like argu-

ments. It occurred to us, then, that we might thresh out our differences before the Carmel Forum and so, when Miss Rosencrans called to ask one of us to speak, we offered to debate this theme, which, after all, is so much alive that the news from Europe is not very understandable without an intimate sense of the issue involved in the dictatorships running so many Governments."

Mrs. Steffens interviewed for the Carmelite, said: "I agree with my husband in a good deal of his interpretation of current history; not all, but I agree more with what he means than I do with what he says. The other opponents have argued too much as if the subject were: 'Should Democracy Yield?' etc. I know that he means 'Will—' that we are looking beyond good and evil, right and wrong. He may win the debate, he may win me to complete agreement with him, but not unless he can get down to cases, state the facts in good order and be clearer in his thinking than he has been in any debate or speech in which I have heard him. I think I can show that Dictatorship will Yield to Democracy. And I mean to show him as well as an audience."

## PURELY PERSONAL

Miss Hazel Zimmerman "Woman's Counsellor" for the Pearson-Taft Investment Company of San Francisco, has been in Carmel during the past week looking after the interests of her clients. She was accompanied by Miss Anita Olmstead, also of San Francisco.

Mrs. Elizabeth K. Elliott recently entertained at her Carmel Point home in honor of Mrs. Sydney Trevel of New York City.

A recent letter from Mrs. Mary Day Harris, who is spending the winter in Honolulu, states that she and Mrs. Harvey and the Misses Gladys Harvey and Celia Harris are all having a delightful time. At one time, she says, eight Carmelites met on one corner.

Gladys Vander Roest, on the evening of February 21, faced her first Pasadena audiences in the name part of "Iris," Sir Arthur Wing's emotional drama, which is scheduled for a fortnight run on the Community Stage.

Two Carmelites flew down for the opening performance, and several others routed northward on more slowly moving machines tarried at Pasadena to witness it.

According to reports Miss Vander Roest was very kindly received.



# GOSSIP OF THE GALLERIES

*Fact, Fancy and Conjecture Gleaned in the Field of Art*

## A GLIMPSE AT DEL MONTE GALLERY

By Alberte Spratt

In pursuit of comprehensive information regarding Carmel artists and their work, our steps were led to the Art Gallery at the Hotel Del Monte. Here the traveling public is given the chance to see and buy local work.

This assemblage is not, by any means, representative of the Peninsula. The gallery is small and crowded, which necessarily limits the group of artists showing.

Carmel painters exhibiting there at present are: M. De Neale Morgan, William P. Silva, Rem Remsen, William Watts and Stanley Wood. In all the jumble their work stands out. Compared with the others there is no similarity in style or medium, and all are interesting.

The prize-winning water colors of Stanley Wood have just arrived at the gallery, are waiting to be hung. William Watts has a beautiful collection of water colors of foreign scenes, original in composition and handling. M. De Neale Morgan has a group of fine marines, some in tempera and almost mural in effect. William Silva has a beautiful scene of Southern bayous. It is a soft and dreamy thing and languorous in feeling.

Off in a corner, we found an interesting water color of Rem Remsen's: sea-gulls and fishermen. There may be more there we did not find. The work of the other artists of the Peninsula will demand another visit.

## MONTEREY NOTES

We understand:

E. Charlton Fortune is holding an exhibition of her pictures at the Art Museum, Exposition Park, in Los Angeles. This is a new and very beautiful gallery and is attracting the attention of the Southern part of the state.

Armin Hansen's collection of water colors that were so successful in Santa Barbara are now showing at the Milch Gallery in New York City.

## SEND IN YOUR NAMES AND LOCATIONS FOR OUR REGISTER

The pen and ink sketch on the second page of this issue of the Carmelite is the work of Rose Campbell, a Californian by birth, who studied first in the Mark Hopkins School at San Francisco. Early in the course of her studies she displayed remarkable talent in miniature work. Her portraits on ivory have been exhibited from the Golden Gate to the Atlantic, and in many cities in Central and South America.

In New York Miss Campbell studied at the Students' Art League; and also with Henry Rittenberg, noted painter of portraits. Fortunate indeed are those Peninsularites who have retained her to sketch their patios and gardens, for it is prophesied that later in the year she will be a very busy young woman.

## SAN FRANCISCO NOTES

The annual exhibition at the Bohemian Club includes examples of both modern and conservative work. Both critics and public acclaim "The Lily," a nude by Charles Stafford Duncan, a brilliant and outstanding canvas.

A pastel by Matteo Sandona of a Japanese woman is attracting both attention and admiration. "Pop Ernest," by Rem Remsen, is a bit gazed upon by many, but understood, if at all, by few. It is described as a "restless kaleidoscope, wherein the intentions of the artist might have been good, but were spoiled by want of simplicity." It were as if Rem had on hand a large collection of tube-stubs and felt bound to get rid of them.

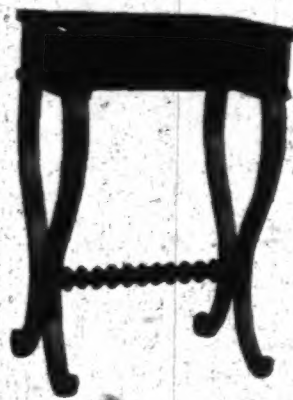
Aside from J. M. Reeves' finely done portrait of William H. Smith Jr., president of the Bohemian Club, there remains barely space in which to deal with the largest canvas of the exhibit. This is a life-size portrait of Senor Marcos Huidobro, also from the brush of Mr. Reeves. It is a striking piece, saturated with true Castilian spirit and fire.

## PALETTE SCRAPINGS

William P. Silva is engaged in the preparation of an illustrated catalogue of his work to be exhibited at the Pasadena Art Institute, opening March 4, 1928. The catalogue contains many fine halftone plates representing in black and white the work of the painter, and is being imprinted at the Seven Arts Press.

Paul Whitman, during March, is showing etchings at the Pasadena Art Institute.

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## On Court and Field

### ABALONE LEAGUE DOINGS

The first game on the home grounds between the Pirates and the Robins was a hotly contested one, nip and tuck until the Robins blew up in the sixth, the Pirates sending five men over the home-plate and putting the game on ice. Final score: 15-9.

In the second game, the Reds vs. Shamrocks, the teams were quite evenly matched, the Reds winning finally, 14-9. During this game Don Hale almost pulled a "Barney Google." On a wild throw to third he started to cake-walk home. Jackie May had him "cold," but threw wild to the plate, Don scoring.

The first of the games at the Point was Crescents against Giants. The jury is still out, the scorer still confined to his bed recovering from nervous "prosperity." After a careful canvas, with the aid of an adding machine, the final score was: Crescents 27; Giants 12.

The second game at the Point between the Tigers and the Sharks was a tough one. The Sharks are easily the Jonah team of both Leagues. After losing last Sunday's game to the Shamrocks 2-1, and getting trimmed 3-1 by the Tigers, the entire team faded off the diamond and out of the picture, all singing "There is a Happy Land, Far, Far Away."

Complete Sunday scores were:

Tigers 3, Sharks 1  
Reds 14, Shamrocks 9

Pirates 15, Robins 9  
Crescents 27, Giants 12

### League Standing

ABC Group			XYZ Group		
Team	W	L	Team	W	L
Reds	4	1	Pirates	5	0
Shamrocks	3	2	Crescents	3	2
Tigers	2	3	Giants	1	4
Sharks	1	4	Robins	1	4

### A VOICE FROM THE TOMB

From his tomb in the City of the Unburied Dead, which some call Los Angeles, Frank Sheridan stirs and indites a communication to Sid Ziff of the Express. Says Frank:

"If you find baseball dying out down here, and believe it is elsewhere, run up to Carmel any Sunday and find from four to eight games a-going. Ask Darsie Darsie what we do to a baseball when we get a chance. He was third baseman on my team one season—a good baseman, but a punk batsman.

"With an eight-club league in Carmel and a 10-club league in Monterey, and a 'world series' between the winners, you can believe that baseball is far from dead on the Monterey peninsula."

Ziff comments thuswise:

"If we're not mistaken Frank Sheridan is the gentleman who starred in 'Twelve Miles Out,' 'What Price Glory,' and is now playing to splendid crowds in 'Two Girls Wanted.' He has also come to fame and fortune through his ownership of the song 'Marcheta.'"

He neglects to state that our own Frank, who shrinks from publicity, is celebrated, not as an actor, not as a producer, not as a music merchant or raiser of lawn gophers—but as an Umpire of Baseball.



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